

# Mount Mary College

Chümoukedima, Nagaland

Department of English

NEP FYUGP Syllabus, Course Details

English



## FYUGP (ENGLISH MAJOR)

### Major Course (Core papers):

Core papers (15 Nos up to 3yrs)

Paper Code	Course Code	Title of the paper	Total Credit
<b>FIRST SEMESTER</b>			
C-1	ICL	Indian Classical Literature	4
C-2	ECL	European Classical Literature	4
<b>SECOND SEMESTER</b>			
C-3	IWE	Indian Writing in English	4
C-4	BPD-1	British Poetry and Drama-14 <sup>th</sup> -17 <sup>th</sup> centuries	4
<b>THIRD SEMESTER</b>			
C-5	AL	American Literature	4
C-6	PL	Popular Literature	4
<b>FOURTH SEMESTER</b>			
C-7	BPD-2	British Poetry and Drama-17 <sup>th</sup> &18 <sup>th</sup> centuries	4
C-8	BL-1	British Literature: 18 <sup>th</sup> century	4
<b>FIFTH SEMESTER</b>			
C-9	BRL	British Romantic Literature	4
C-10	BL-2	British Literature: 19 <sup>th</sup> century	4
C-11	WW	Women's Writing	4
<b>SIXTH SEMESTER</b>			
C-12	BL-3	British Literature: The Early 20 <sup>th</sup> century	4
C-13	MED	Modern European Drama	4
C-14	PCL	Postcolonial Literatures	4
C-15	LT	Literary Theory	4

## BA English (MAJOR) Courses

### A. Core Courses

#### C-1/PAPER 1: INDIAN CLASSICAL LITERATURE (ICL)

##### Course Level Learning Outcomes:

Some of the course learning outcomes that students of this course are required to demonstrate run thus:

- explain the eco-socio-political-cultural context of the age that produced Indian classical literature from its early beginning till 1100 AD
- appreciate the pluralistic and inclusive nature of Indian classical literature and its attributes
- historically situate the classical literature and diverse literary cultures from India, mainly from Sanskrit, but also Tamil, Prakrit and Pali by focusing on major texts in the principal genres
- trace the evolution of literary culture(s) in India in its/their contexts, issues of genres, themes and critical cultures
- understand, analyze and appreciate various texts with comparative perspectives

##### Course Content

###### Unit-I:

- a) The Indian Epic Tradition: Themes and Recensions
- b) Classical Drama: Theory and Practice
- c) Alankara and Rasa
- d) Dharma and the Heroic

###### Unit-II:

Kalidasa *Abhijnana Shakuntalam*, tr. Chandra Rajan, in *Kalidasa: The Loom of Time* (New Delhi: Penguin, 1989).

**Unit-III:** Vyasa „The Dicing“ and „The Sequel to Dicing, „The Book of the Assembly Hall“, „The Temptation of Karna“, Book V „The Book of Effort“, in *The Mahabharata*: tr. and ed. J.A.B. van Buitenen (Chicago: Brill, 1975) pp. 106–69.

**Unit-IV:** Sudraka *Mrcchakatika*, tr. M.M. Ramachandra Kale (New Delhi: Motilal Banarasisidass, 1962) OR Banabhatta- *Kadambari*

**Unit-V:** Ilango Adigal „The Book of Banci“, in *Cilappatikaram: The Tale of an Anklet*, tr. R. Parthasarathy (Delhi: Penguin, 2004) book 3.

**Suggested Readings:**

1. Bharata, *Natyashastra*, tr. Manomohan Ghosh, vol. I, 2nd edn (Calcutta: Granthalaya, 1967) chap. 6: „Sentiments“, pp. 100–18.
2. Iravati Karve, „Draupadi“, in *Yuganta: The End of an Epoch* (Hyderabad: Disha, 1991) pp. 79–105.
3. J.A.B. Van Buitenen, „Dharma and Moksa“, in Roy W. Perrett, ed., *Indian Philosophy, vol. V, Theory of Value: A Collection of Readings* (New York: Garland, 2000) pp. 33–40.
4. Vinay Dharwadkar, „Orientalism and the Study of Indian Literature“, in *Orientalism and the Postcolonial Predicament: Perspectives on South Asia*, ed. Carol A. Breckenridge and Peter van der Veer (New Delhi: OUP, 1994) pp. 158–95.
5. A.V. Kieth, *History of Sanskrit Literature*. Oxford: OUP, 1920.
6. A.K. Warder, *Indian Kavya Literature*, 8 Volumes. Delhi: Motilal Banarsidas, 2011

English

## C-2/ PAPER 2: EUROPEAN CLASSICAL LITERATURE (ECL)

### Course Level Learning Outcomes

Some of the course learning outcomes that students of this course are required to demonstrate run thus:

- historically situate classical European, i.e., Greek and Latin literary cultures and their socio-political-cultural contexts
- engage with classical literary traditions of Europe from the beginning till the 5<sup>th</sup> century AD
- grasp the evolution of the concept of classic and classical in the European literary thinking and its reception over a period of time
- appreciate classical literature of Europe and pursue their interests in it
- examine different ways of reading and using literary texts across a wide range of classical authors, genres and periods with comparative perspectives
- develop ability to pursue research in the field of classics
- develop academic and practical skills in terms of communication and presentation and also learn about human and literary values of classical period

### Course Content

#### Unit-I:

The Epic  
Comedy and Tragedy in Classical Drama  
The Athenian City State  
Catharsis and  
Mimesis Satire  
Literary Cultures in Augustan Rome

#### Unit-II:

Homer *The Iliad*, tr. E.V. Rieu (Harmondsworth: Penguin, 1985). Book-I & II.

#### Unit-III:

Sophocles *Oedipus the King*, tr. Robert Fagles in *Sophocles: The Three Theban Plays* (Harmondsworth: Penguin, 1984).

#### Unit-IV:

Plautus *Pot of Gold*, tr. E.F. Watling (Harmondsworth: Penguin, 1965).

#### Unit-V:

Ovid *Selections from Metamorphoses* „Bacchus“, (Book III), „Pyramus and Thisbe“ (Book IV), „Philomela“ (Book VI), tr. Mary M. Innes (Harmondsworth: Penguin, 1975)

#### Suggested Readings

1. Aristotle, *Poetics*, translated with an introduction and notes by Malcolm Heath, (London: Penguin, 1996) chaps. 6–17, 23, 24, and 26.
2. Plato, *The Republic*, Book X, tr. Desmond Lee (London: Penguin, 2007).
3. Homer, *The Iliad*. Tr. E.V. Rieu. Harmondsworth: Penguin, 1985.
4. Sophocles, *Oedipus the King*. Tr. Robert Fagles in *Sophocles: The Three Theban Plays*. Harmondsworth: Penguin, 1984.
5. Richard Rutherford, *Classical Literature: A Concise History*. Oxford: Blackwell Publishing, 2005.

## C-3/PAPER 3: INDIAN WRITING IN ENGLISH (IWE)

### Course Level Learning Outcomes

Some of the course learning outcomes that students of this course are required to demonstrate run thus:

- appreciate the historical trajectory of various genres of IWE from colonial times till the present
- critically engage with Indian literary texts written in English in terms of colonialism/postcolonialism, regionalism, and nationalism
- critically appreciate the creative use of the English language in IWE
- approach IWE from multiple positions based on historical and social locations

### Course Content

#### Unit-I:

- Indian English
- Indian English Literature and its Readership
- Themes and Contexts of the Indian English Novel
- The Aesthetics of Indian English Poetry
- Modernism in Indian English Literature
- The Nation and Indian English Literature

#### Unit-II:

##### POETRY

- H.L.V. Derozio „Freedom to the Slave“, „The Orphan Girl“, „To India – My Native Land“
- Kamala Das, „Introduction“, „My Grandmother“s House“
- Nissim Ezekiel, „Enterprise“ & „The Night of the Scorpion“
- Robin S. Ngangom, „The Strange Affair of Robin S. Ngangom“, „A Poem for Mother“
- Eunice de Souza, „De Souza Prabhu“

#### Unit-III:

##### NOVELS

- R.K. Narayan, *Swami and Friends*
- Amitav Ghosh, *Shadow Lines*

#### Unit-IV:

##### SHORT FICTION

- Rohinton Mistry „Swimming Lesson“
- Shashi Deshpande „The Intrusion“

#### Unit-V:

##### DRAMA

- Mahesh Dattani: *Tara*

## Suggested Readings

Raja Rao, Foreword to *Kanthapura* (New Delhi: OUP, 1989) pp. v–vi.

Salman Rushdie, „Commonwealth Literature does not exist“, in *Imaginary Homelands* (London: Granta Books, 1991) pp. 61–70.

Meenakshi Mukherjee, „Divided by a Common Language“, in *The Perishable Empire* (New Delhi: OUP, 2000) pp.187–203.

Bruce King, „Introduction“, in *Modern Indian Poetry in English* (New Delhi: OUP, 2<sup>nd</sup> edn, 2005) pp. 1–10.

English

**C-4/PAPER 4: BRITISH POETRY AND DRAMA: 14TH TO 17TH CENTURIES  
(BPD-1)**

**Course Level Learning Outcomes**

Some of the course learning outcomes that students of this course are required to demonstrate run thus:

- understand the tradition of English literature from 14th to 17th centuries.
- develop a clear understanding of Renaissance Humanism that provides the basis for the texts suggested
- engage with the major genres and forms of English literature and develop fundamental skills required for close reading and critical thinking of the texts and concepts
- appreciate and analyze the poems and plays in the larger socio-political and religious contexts of the time.

**Course Content**

The texts suggested here are in addition to those in the CBCS syllabus. Some texts/portions have been changed keeping in view the Course Level Learning Outcomes (CLLO) as well as global guidelines in the LOCF documents. Stakeholders, as already suggested, may make amendments in the finalization of the corpus as well as the points raised in the CLLO.

**Unit-I:**

- Renaissance Humanism
- The Stage, Court and City
- Religious and Political Thought
- Ideas of Love and Marriage
- The Writer in Society

**Unit-II:**

- (i) Geoffrey Chaucer *The Wife of Bath's Prologue*
- (ii) Edmund Spenser Selections from *Amoretti*:  
Sonnet LXVII „Like as a huntsman...“  
Sonnet LVII „Sweet warrior...“  
Sonnet LXXV „One day I wrote her name...“
- (iii) John Donne „The Sunne Rising“,  
„Batter My Heart“  
„Valediction: Forbidding Mourning“

**Unit-III:**

Christopher Marlowe *Doctor Faustus*

**Unit-IV:**

William Shakespeare- *Macbeth*

**Unit-V:**

William Shakespeare -*Twelfth Night*

### **Suggested Readings**

Pico Della Mirandola, excerpts from the *Oration on the Dignity of Man*, in *The Portable Renaissance Reader*, ed. James Bruce Ross and Mary Martin McLaughlin (New York: Penguin Books, 1953) pp. 476–9.

John Calvin, „Predestination and Free Will“, in *The Portable Renaissance Reader*, ed. James Bruce Ross and Mary Martin McLaughlin (New York: Penguin Books, 1953) pp. 704–11.

Baldassare Castiglione, „Longing for Beauty“ and „Invocation of Love“, in Book 4 of *The Courtier*, „Love and Beauty“, tr. George Bull (Harmondsworth: Penguin, rpt. 1983) pp. 324–8, 330–5.

Philip Sidney, *An Apology for Poetry*, ed. Forrest G. Robinson (Indianapolis: Bobbs-Merrill, 1970) pp. 13–18.

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## C-5/PAPER 5: AMERICAN LITERATURE (AL)

### Course Level Learning Outcomes

Some of the course learning outcomes that students of this course are required to demonstrate run thus:

- understand the depth and diversity of American literature, keeping in mind the history and culture of the United States of America from the colonial period to the present (17<sup>th</sup> century to 21<sup>st</sup> century)
- understand the historical, religious and philosophical contexts of the American spirit in literature; social-cultural-ecological-political contexts may, for example, include the idea of democracy, Millennial Narratives, the Myth of Success, the American Adam, the Myth of the Old South, the Wild West, Melting pot, Multiculturalism, etc.
- appreciate the complexity of the origin and reception of American literature, given its European and non-European historical trajectories, particularly in relation to writers of European ( Anglo-Saxon, French, Dutch and Hispanic) descent, as well as writers from black and non-European ( African, American Indian, Hispanic-American and Asian) writing traditions
- critically engage with the complex nature of American society, given its journey from specific religious obligations and their literary transformations (such as Puritanism, Unitarianism, Transcendentalism, etc.) to the growth of anti- or non-Christian sensibilities
- critically appreciate the diversity of American literature in the light of regional variations in climate, cultural traits, economic priorities
- explore and understand the nature of the relationships of human beings to other human beings and other life forms in relation to representative literary texts in various genres
- relate the African American experience in America (both ante-bellum and post-bellum) to issues of exclusion in societies relevant to their learning experience
- analyze the American mind from global and Indian perspectives and situate the American in the contemporary world

### Course Content

The texts suggested here are in addition to those in the CBCS syllabus. Some texts/portions have been changed keeping in view the Course Level Learning Outcomes (CLLO) as well as global guidelines in the LOCF documents. Stakeholders, as already suggested, may make amendments in the finalization of the corpus as well as the points raised in the CLLO.

### Unit-I:

- The American Myths of Genesis/ The American Dream/ The American Adam
- American Romance and the American Novel
- Is *Huck Finn* the Prototypical American Novel?
- Multicultural Literature of the United States; Folklore and the American Novel
- Race and Gender in American Literature
- War and American Fiction
- Two Traditions of American Poetry; Emerson and Poe/ Typological and Tropological Traditions
- Social Realism and the American Novel
- The Questions of Form in American Poetry

## **Unit-II:**

### **Drama**

Arthur Miller: *All My Sons*

Tennessee Williams: *The Glass Menagerie*

### Unit-III:

**Fiction:** Toni Morrison: *The Bluest Eye*

### **Unit-IV:** Short Fiction and personal narrative

Edgar Allan Poe „The Purloined Letter“

Maya Angelou: Selections from *I Know Why the Caged Bird Sings* (chaps 15 and 16)

William Faulkner „Dry September“

### **Unit-V:** Poetry:

Anne Bradstreet: „The Prologue“

Walt Whitman: Selections from *Song of Myself* (Sections 1 to 5) „O Captain, My Captain“

Emily Dickinson: Any two poems [„Because I could not stop for Death“ / „This was a poet“/ „I heard a fly buzz“]

Robert Frost: Two Poems: „Once by the Pacific“ and „Mending Wall“

Langston Hughes: „The Negro Speaks of Rivers“

Alexie Sherman Alexie: „Crow Testament“ and „Evolution“

### **Suggested Reading:**

Hector St John Crevecoeur, „What is an American“, (Letter III) in *Letters from an American Farmer* (Harmondsworth: Penguin, 1982) pp. 66–105.

Frederick Douglass, *A Narrative of the life of Frederick Douglass* (Harmondsworth: Penguin, 1982) chaps. 1–7, pp. 47–87.

Henry David Thoreau, „Battle of the Ants“ excerpt from „Brute Neighbours“, in *Walden* (Oxford: OUP, 1997) chap. 12.

Ralph Waldo Emerson, „Self Reliance“, in *The Selected Writings of Ralph Waldo Emerson*, ed. with a biographical introduction by Brooks Atkinson (New York: The Modern Library, 1964).

Toni Morrison, „Romancing the Shadow“, in *Playing in the Dark: Whiteness and Literary Imagination* (London: Picador, 1993) pp. 29–39.

## C-6/PAPER 6: POPULAR LITERATURE (PL)

### Course Level Learning Outcomes

Some of the course learning outcomes that students of this course are required to demonstrate run thus:

- trace the early history of print culture in England and the emergence of genre fiction and best sellers
- engage with debates on high and low culture, canonical and non-canonical literature
- articulate the characteristics of various genres of non-literaryfiction
- investigate the role of popular fiction in the literary polysystem of various linguistic cultures
- demonstrate how popular literature belongs to its time
- Use various methods of literary analysis to interpret popular literature

### Course Content

#### Unit-I:

- Coming of Age
- The Canonical and the Popular
- Ethics and Education in Children’s Literature
- Sense and Nonsense
- The Graphic Novel
- The Popular and the Market

#### Unit-II:

##### Children’s Literature

Lewis Carroll, *Through the Looking Glass*

Sukumar Ray, Two Poems: “The Sons of Ramgaroo”, and “Khichudi”

#### Unit-III:

##### Detective Fiction

Agatha Christie: *The Murder of Roger Ackroyd*

##### Romance/Chick Lit

Daphne du Maurier, *Rebecca*

#### Unit-IV:

##### Graphic Fiction

Vishwajyoti Ghosh, *This Side That Side: Restorying Partition*

#### Unit-V:

##### Science Fiction

Isaac Asimov: “Nightfall”

## Suggested Readings

Leslie Fiedler, „Towards a Definition of Popular Literature“, in *Super Culture: American Popular Culture and Europe*, ed. C.W.E. Bigsby

Felicity Hughes, „Children’s Literature: Theory and Practice“, *English Literary History*, vol. 45, 1978,

Christopher Pawling, „Popular Fiction: Ideology or Utopia?“ in *Popular Fiction and Social Change*, ed. Christopher Pawling

Tzvetan Todorov, „The Typology of Detective Fiction“, in *The Poetics of Prose*

Darco Suvin, „On Teaching SF Critically“, in *Positions and Presuppositions in Science Fiction*

Janice Radway. „The Institutional Matrix, Publishing Romantic Fiction“, in *Reading the Romance: Women, Patriarchy, and Popular Literature*

Edmund Wilson, „Who Cares Who Killed Roger Ackroyd?“, *The New Yorker*, 20 June 1945.

Hillmary Chute, „Comics as Literature? Reading Graphic Narrative“, *PMLA* 123(2)

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**C-7/PAPER 7: BRITISH POETRY AND DRAMA: 17TH AND 18TH CENTURIES  
(BPD-2)**

**Course Level Learning Outcomes**

Some of the course learning outcomes that students of this course are required to demonstrate run thus:

- identify the major characteristics of the Comedy of Manners and Mock-Heroic poetry
- demonstrate in-depth knowledge and understanding of the religious, socio-intellectual and cultural thoughts of the 17<sup>th</sup> and 18<sup>th</sup> centuries
- examine critically key themes in representative texts of the period, including Sin, Transgression, Love, Pride, revenge, sexuality, human follies, among others
- show their appreciation of texts in terms of plot-construction, socio-cultural contexts and genre of poetry and drama
- analyze literary devices forms and techniques in order to appreciate and interpret the texts

**Course Content:**

**Unit-I:**

- Religious and Secular Thought in the 17th Century
- Changing Images of the Human Being in the Literature of the Period
- The Stage, the State and the Market
- The Mock-epic and Satire
- Women in the 17th Century
- The Comedy of Manners

**Unit-II:**

John Milton: *Paradise Lost: Book 1*

**Unit-III:**

John Webster: *The Duchess of Malfi*

**Unit-IV:**

Aphra Behn: *The Rover*

**Unit-V:**

Alexander Pope: *The Rape of the Lock*

**Suggested Readings**

The Holy Bible, *Genesis*, chaps. 1–4, *The Gospel according to St. Luke*, chaps. 1–7 and 22–4.

Niccolo Machiavelli, *The Prince*, ed. and tr. Robert M. Adams (New York: Norton, 1992) chaps. 15, 16, 18, and 25.

Thomas Hobbes, selections from *The Leviathan*, pt. I (New York: Norton, 2006) chaps. 8, 11, and 13.

John Dryden, „A Discourse Concerning the Origin and Progress of Satire“, in *The Norton Anthology of English Literature*, vol. 1, 9th edn, ed. Stephen Greenblatt (New York: Norton 2012) pp. 1767–8.

## C-8/PAPER 8: BRITISH LITERATURE 18<sup>TH</sup> CENTURY (BL-1)

### Course Level Learning Outcomes

Some of the course learning outcomes that students of this course are required to demonstrate run thus:

- explain and analyze the rise of the critical mind
- trace the development of Restoration Comedy and anti-sentimental drama
- examine and analyze the form and function of satire in the eighteenth century
- appreciate and analyze the formal variations of Classicism
- map the relationship between the formal and the political in the literature of the neo-classical period

### Course Content

#### Unit-I:

- The Enlightenment and Neoclassicism
- Restoration Comedy
- The Country and the City
- The Novel and the Periodical Press
- The Self-Conscious Art Form

#### Unit-II:

William Congreve: *The Way of the World*

#### Unit-III:

Jonathan Swift *Gulliver's Travels* (Books III and IV)

#### Unit-IV:

Samuel Johnson: „London“

Thomas Gray „Elegy Written in a Country Churchyard“

#### Unit-V:

Laurence Sterne: *The Life and Opinions of Tristram Shandy, Gentleman*

### Suggested Reading:

Jeremy Collier, *A Short View of the Immorality and Profaneness of the English Stage* (London: Routledge, 1996).

Daniel Defoe, „The Complete English Tradesman“ (Letter XXII), „The Great Law of Subordination Considered“ (Letter IV), and „The Complete English Gentleman“, in *Literature and Social Order in Eighteenth-Century England*, ed. Stephen Copley (London: Croom Helm, 1984).

Samuel Johnson, „Essay 156“, in *The Rambler*, in *Selected Writings: Samuel Johnson*, ed. Peter Martin (Cambridge, Mass.: Harvard University Press, 2009) pp. 194–7; *Rasselas* Chapter 10; „Pope“'s Intellectual Character: Pope and Dryden Compared“, from *The Life of Pope*, in *The Norton Anthology of English Literature*, vol. 1, ed. Stephen Greenblatt, 8th edn (New York: Norton, 2006) pp. 2693–4, 2774–7.

## C-9/PAPER 9: BRITISH ROMANTIC LITERATURE (BRL)

### Course Level Learning Outcomes

Some of the course learning outcomes that students of this course are required to demonstrate run thus:

- understand Romanticism as a concept in relation to ancillary concepts like Classicism
- understand the Romantic period in English literature in terms of its social, philosophical, intellectual, literary backgrounds including German and French influences
- analyze and understand the main characteristics of Romanticism
- appreciate the canonical and representative poems and prose of the writers of the Romantic period.
- develop skills of critical analysis and interpretation of selected poems in order to understand the theme, language, style, and elements of prosody.
- appreciate and analyze the sensibility of the British Romantic period: common man, equality, freedom, sense of community and fraternity
- relate Romantic literary texts to other forms of expression such as painting, for instance.

### Course Content

#### Unit-I:

- Reason and Imagination
- Conceptions of Nature
- Literature and Revolution
- The Gothic
- The Romantic Lyric

#### Unit-II:

William Blake „The Lamb“  
„The Chimney Sweeper“ (from *The Songs of Innocence* and *The Songs of Experience*)  
„The Tyger“ (*The Songs of Experience*)  
„Introduction“ to *The Songs of Innocence*  
Robert Burns „A Bard“s Epitaph“  
„Scots Wha Hae“

#### Unit-III:

William Wordsworth „Tintern Abbey“  
„Ode: Intimations of Immortality“  
Samuel Taylor Coleridge „Kubla Khan“  
„Dejection: An Ode“

#### Unit-IV:

Lord George Gordon  
Noel Byron „Childe Harold“: canto III, verses 36–45  
(lines 316–405); canto IV, verses 178–86  
(lines 1594–674)  
Percy Bysshe Shelley „Ode to the West Wind“  
„Ozymandias“  
John Keats: „Ode to a  
Nightingale“, „To Autumn“

**Unit-V:**

Mary Shelley: *Frankenstein*

**Suggested Readings**

William Wordsworth, „Preface to Lyrical Ballads“, in *Romantic Prose and Poetry*, ed. Harold Bloom and Lionel Trilling (New York: OUP, 1973) pp. 594–611.

John Keats, „Letter to George and Thomas Keats, 21 December 1817“, and „Letter to Richard Woodhouse, 27 October, 1818“, in *Romantic Prose and Poetry*, ed. Harold Bloom and Lionel Trilling (New York: OUP, 1973) pp. 766–68, 777–8.

Jean-Jacques Rousseau, „Preface“ to *Emile or Education*, tr. Allan Bloom (Harmondsworth: Penguin, 1991).

Samuel Taylor Coleridge, *Biographia Literaria*, ed. George Watson (London: Everyman, 1993) chap. XIII, pp. 161–66.

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**C-10/PAPER 10: BRITISH LITERATURE: 19TH CENTURY  
(BL-2)**

**Course Level Learning Outcomes**

Some of the course learning outcomes that students of this course are required to demonstrate run thus:

- identify and analyze the socio-economic-political contexts that inform the literature of the period
- comment on the historical and political awareness of literary texts as reflected in the transition from nature to culture across various genres
- understand the conflict between self and society in different literary genres of the period
- link the rise of the novel to the expansion of Colonialism and Capitalism
- understand the transition from Romantic to Victorian in literature and culture
- link the Victorian temper to political contexts in English colonies
- link the changes in the English countryside to changes brought about in similar settings in India

**Course Content**

**Unit-I:**

- Utilitarianism
- Colonialism and nineteenth century literature
- The Death of the Village
- The 19th Century Novel
- Marriage and Sexuality
- The Writer and Society
- Faith and Doubt
- The Dramatic Monologue

**Unit-II: Jane Austen: *Pride and Prejudice***

**Unit-III: Charlotte Bronte: *Jane Eyre***

**Unit-IV: Charles Dickens: *Hard Times***

**Unit-V:** Alfred Tennyson : „The Lady of Shalott“ „Ulysses“ „The Defence of Lucknow“  
Robert Browning „My Last Duchess“, „The Last Ride Together“ Christina Rossetti: „The Goblin Market“

**Selected Readings:**

Karl Marx and Friedrich Engels, „Mode of Production: The Basis of Social Life“, „The Social Nature of Consciousness“, and „Classes and Ideology“, in *A Reader in Marxist Philosophy*, ed. Howard Selsam and Harry Martel (New York: International Publishers, 1963) pp. 186–8, 190–1, 199–201.

Charles Darwin, „Natural Selection and Sexual Selection“, in *The Descent of Man in The Norton Anthology of English Literature*, 8th edn, vol. 2, ed. Stephen Greenblatt (New York: Norton, 2006) pp. 1545–9.

John Stuart Mill, *The Subjection of Women* in *Norton Anthology of English Literature*, 8th edn, vol. 2, ed. Stephen Greenblatt (New York: Norton, 2006) chap. 1, pp. 1061–9.

## C-11/PAPER 11: WOMEN'S WRITING (WW)

### Course Level Learning Outcomes

Some of the course learning outcomes that students of this course are required to demonstrate run thus:

- recognise the importance of gender specificity in literature
- understand and appreciate the representation of female experience in literature
- explain the difference between the feminine and the feminist as opposed to the female
- examine and appreciate the role played by socio-cultural-economic contexts in defining woman
- link the status of woman to social discrimination and social change
- draw a location specific trajectory of female bonding or empowerment
- to understand the complexity of social and biological constructions of manhood and womanhood
- to examine the relationship of women to work and production

### Course Content:

#### Unit-I:

- The Confessional Mode in Women's Writing
- Sexual/Textual Politics
- Body, Beauty and Discrimination
- Race, Caste and Gender
- Social Reform and Women's Rights
- Women under Colonialism
- Women in and out of Slavery
- Is there a Woman's Language?

#### Unit-II:

Emily Dickinson: „I cannot live with you“

„I'm wife; I've finished that“

Sylvia Plath:

„Daddy“ „Lady

Lazarus“

Eunice De Souza: „Advice to

Women“ „Bequest“

#### Unit-III:

Alice Walker: *The Color Purple*

#### Unit-IV:

Charlotte Perkins Gilman: „The Yellow Wallpaper“

Katherine Mansfield: „Bliss“

Mahashweta Devi : „Draupadi“, tr. Gayatri Chakravorty Spivak (Calcutta:

Seagull, 2002)

#### Unit-V:

Mary Wollstonecraft *A Vindication of the Rights of Woman* (New York: Norton, 1988)

chap. 1, pp. 11–19; chap. 2, pp. 19–38.

Ramabai Ranade „A Testimony of our Inexhaustible Treasures“, in *Pandita Ramabai Through Her Own Words: Selected Works*, tr. Meera Kosambi (New Delhi: OUP, 2000) pp. 295–324.

Rassundari Debi Excerpts from *Amar Jiban* in Susie Tharu and K. Lalita, eds., *Women's Writing in India*, vol. 1 (New Delhi: OUP, 1989) pp. 191–2.

### **Suggested Readings**

Virginia Woolf, *A Room of One's Own* (New York: Harcourt, 1957) chaps. 1 and 6.

Simone de Beauvoir, „Introduction“, in *The Second Sex*, tr. Constance Borde and Shiela Malovany-Chevallier (London: Vintage, 2010) pp. 3–18.

Kumkum Sangari and Sudesh Vaid, eds., „Introduction“, in *Recasting Women: Essays in Colonial History* (New Delhi: Kali for Women, 1989) pp. 1–25.

Chandra Talapade Mohanty, „Under Western Eyes: Feminist Scholarship and Colonial Discourses“, in *Contemporary Postcolonial Theory: A Reader*, ed. Padmini Mongia (New York: Arnold, 1996) pp. 172–97.

English

**C-12/PAPER 12: BRITISH LITERATURE: THE EARLY 20TH CENTURY  
(BL-3)**

**Course Level Learning Outcomes**

Some of the course learning outcomes that students of this course are required to demonstrate run thus:

- trace the history of modernism in the socio-cultural and intellectual contexts of late nineteenth century and early twentieth century Europe
- link and distinguish between modernity and modernism
- explain the links between developments in science and experiments in literature
- explain the history of early twentieth-century modernism in the light of stream of consciousness, Jungian and Freudian ideas, Psychoanalysis, Imagism, Cubism, Vorticism
- identify and analyze the use and modernist technique in different genres in early twentieth century British literature
- trace the history of the self and subjectivity in literature in the light of colonial consciousness
- explain and analyze the idea of form in modernist literary texts from across major genres

**Course Content:**

**Unit-I:**

- Modernism, Post-modernism and non-European Cultures
- The Women's Movement in the Early 20th Century
- Psychoanalysis and the Stream of Consciousness
- Literature and the Fear of Disintegration
- The Uses of Myth
- Nation and Narration in Early Twentieth Century Novel
- The Avant Garde

**Unit-II:** Joseph Conrad: *Heart of Darkness*

**Unit-III:** D.H. Lawrence: *Sons and Lovers*

**Unit-IV:** Virginia Woolf: *Mrs Dalloway*

**Unit-V:** W.B. Yeats: „Leda and Swan“, „Sailing to Byzantium“ T.S. Eliot: „The Love Song of J. Alfred Prufrock“ „The Hollow Men“

**Suggested Readings**

Sigmund Freud, „Theory of Dreams“, „Oedipus Complex“, and „The Structure of the Unconscious“, in *The Modern Tradition*, ed. Richard Ellman et. al. (Oxford: OUP, 1965) pp. 571, 578–80, 559–63.

T.S. Eliot, „Tradition and the Individual Talent“, in *Norton Anthology of English Literature*, 8th edn, vol. 2, ed. Stephen Greenblatt (New York: Norton, 2006) pp. 2319–25.

Raymond Williams, „Introduction“, in *The English Novel from Dickens to Lawrence* (London: Hogarth Press, 1984) pp. 9–27.

## C-13/PAPER 13: MODERN EUROPEAN DRAMA (MED)

### Course Level Learning Outcomes

Some of the course learning outcomes that students of this course are required to demonstrate run thus:

- understand the role of theatre and drama in the introduction and shaping of modernity
- understand and engage with concepts like realism, naturalism, symbolism, expressionism, the Avant Garde, the epic theatre, the theatre of the absurd, etc.
- understand how meaning is created in theatre and be able to write about innovations introduced into theatrical practice in the late nineteenth and the twentieth century

### Course Content

#### Unit-I:

- Politics, Social Change and the Stage
- Text and Performance
- European Drama: Realism and Beyond
- Tragedy and Heroism in Modern European Drama
- The Theatre of the Absurd
- The Role of the Director
- The Role of the free theatres

#### Unit-II:

Henrik Ibsen: *A Doll's House*

#### Unit-III:

Bertolt Brecht: *The Good Woman of Szechuan*

#### Unit-IV:

Samuel Beckett: *Waiting for Godot*

#### Unit-V:

Eugene Ionesco: *Rhinoceros*

### Suggested Readings

Constantin Stanislavski, chap. 8, „Faith and the Sense of Truth“, In *An Actor Prepares*, tr. Elizabeth Reynolds Hapgood (Harmondsworth: Penguin, 1967) sections 1, 2, 7, 8, 9, pp. 121–5, 137–46.

Bertolt Brecht, „The Street Scene“, „Theatre for Pleasure or Theatre for Instruction“, and „Dramatic Theatre vs Epic Theatre“, in *Brecht on Theatre: The Development of an Aesthetic*, ed. and tr. John Willet (London: Methuen, 1992) pp. 68–76, 121–8.

George Steiner, „On Modern Tragedy“, in *The Death of Tragedy* (London: Faber, 1995) pp. 303–24.

## C-14/PAPER 14: POSTCOLONIAL LITERATURES (PCL)

### Course Level Learning Outcomes

Some of the course learning outcomes that students of this course are required to demonstrate run thus:

- understand the social-historical-political-economic contexts of colonialism and postcolonialism in India and other countries affected by colonial rule
- understand the scope of postcolonial literatures in India and elsewhere, primarily as a response to the long shadow of colonialism, not just of colonial occupation
- see through a corpus of representative postcolonial texts from different colonial locations: the effects of colonial rule on the language, culture, economy and habitat of specific groups of people affected by it
- appreciate and analyze the growing spectres of inequality arising out of colonial occupation and the role played by postcolonial literatures to resist it in India and similar locations
- critically engage with issues of racism and imperialism during and after colonial occupation
- appreciate the changing role and status of English in postcolonial literatures
- link colonialism to modernity

### Course Contents

#### Unit-I:

- Nationalism and Nationality
- De-colonization, Globalization and Literature
- Race, Region, Religion
- Women and Postcolonialism/Gender and Identity
- English and Bhasha: The Languages of Postcolonialism
- Postcolonial Literatures and Questions of Ethics
- Postcolonialism and Resistance
- Literature and Identity Politics
- Writing for the New World Audience

#### Unit-II: Fiction

Chinua Achebe: *Things Fall Apart*

#### Unit-III:

Gabriel Garcia Marquez: *Chronicle of a Death Foretold*

#### Unit-IV: Short Fiction

Bessie Head: „The Collector of Treasures“

Ama Ata Aidoo: „The Girl who can“

Grace Ogot: „The Green Leaves“

#### Poetry

Derek Walcott : „A Far Cry from Africa“

Okot p'Bitek: „My Husband“s Tongue is Bitter“

David Malouf: „Wild Lemons“

Mamang Dai: „Small Towns and the River“

Pablo Neruda: „Tonight I can Write“

#### Unit-V

Easterine Kire: *A Terrible Matriarchy*

### **Suggested Readings**

Franz Fanon, „The Negro and Language“, in *Black Skin, White Masks*, tr. Charles Lam Markmann (London: Pluto Press, 2008) pp. 8–27.

Ngugi wa Thiong’o, „The Language of African Literature“, in *Decolonising the Mind* (London: James Curry, 1986) chap. 1, sections 4–6.

Gabriel Garcia Marquez, the Nobel Prize Acceptance Speech, in *Gabriel Garcia Marquez: New Readings*, ed. Bernard McGuirk and Richard Cardwell (Cambridge: Cambridge University Press, 1987).

English

## C-15/ PAPER 15: LITERARY THEORY (LT)

### Course Level Learning Outcomes

Some of the course learning outcomes that students of this course are required to demonstrate run thus:

- have a historical overview of major literary theorists, particularly of the 20<sup>th</sup> century
- show an understanding of historical and philosophical contexts that led to the development of literary theory and its practices
- develop awareness of various literary theories and the way they enrich and change our thinking about language, literature and society
- historically situate literary theorists whose works had informed and shaped various literary theoretical discourses
- identify theoretical concepts with theorists and movements with which they are associated and in the process understand their contexts
- apply various theoretical frameworks and concepts to literary and cultural texts
- evaluate and analyze strengths and limitations of theoretical frameworks and arguments
- sharpen interpretative skills in the light of various theoretical frameworks

### Course Content

**The texts mentioned in brackets are minimum requirements. The teachers may include more materials for teaching and suggesting further studies for the students.**

#### Unit-I:

##### Background Study:

The East and the West  
Questions of Alterity  
Power, Language and Representation  
The State and Culture

**Module I** Literary Theory: An Introduction (Chapter-1- Peter Barry's Beginning Theory)

**Module II** New Criticism and Russian Formalism (Ch- 6, 12 & 16 of Patricia Waugh)

#### Unit-II: Module III

Reader Response (Ch-3 of Raman Selden)

Module IV Marxism (Ch-8 of Peter Barry)

Module V Psychoanalytic theory (Ch-5 of Peter Barry)

#### Unit-III:

Module VI Structuralism(Ch-2 of Peter Barry)

Module VII Poststructuralism (Ch-3 of Peter Barry)

Module VIII New Historicism (Ch-9 of Peter Barry)

#### Unit-IV:

Module IX Postcolonialism (Chapter-10 of Peter Barry's Beginning Theory)

Module X Feminism (Ch-6 of Peter Barry)

## **Unit-V**

### **Module XI**

Black and Dalit Aesthetics/ Subaltern Studies (from Houston A Baker, Limbale, and Alan Locke's books, Patricia Waugh's Ch-24)

Module XII Theory Now (Chapter- 14 &15: Literary Theory &Theory after Theory from Peter Barry's Beginning Theory)

### **Suggested Readings**

Alain Locke. *The New Negro Aesthetic*. Penguin Random House, 2022.

David Lodge and Nigel Wood, *Modern Criticism and Theory: A Reader*: London & New York: Routledge, 2000.

Houston A Baker. *Afro-American Poetics*. Univ of Wisconsin Press, 1988.

Peter Barry Beginning, *Theory: An Introduction to Literary and Cultural Theory*.

Manchester: Manchester University Press, 1984.

Patricia Waugh. *Literary Theory & Criticism- An Oxford Guide*. OUP, 2006.

Raman Selden, et al. *A Reader's Guide to Contemporary Literary Theory*. Kentucky: University Press of Kentucky, 1993.

Sharankumar Limbale. *Towards an Aesthetic of Dalit Literature*. Orient Longman, 2004

Terry Eagleton, *Literary Theory: An Introduction*. NJ: Wiley Blackwell, 2009.

English